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smoking hot viands. In the upper left-hand corner is a man in armor wearing a helmet adorned with a feather, very much like some that are worn to-day!

Crosby Hall, referred to in this letter, was built in 1466, and was at one time occupied by Richard III of England. For a long time, it was used for the reception of ambassadors, and was considered the finest house in London. After being used as a meeting-house, a warehouse, and a concert and lecture room, it was finally used as a restaurant and became very popular. It was pulled down in 1908, and re-erected in 1910 at Chelsea in the south west part of London, near the corner of Cheyne Walk, a place made famous by literary men and artists since the seventeenth century.

W. C.

COLLEGE ART

THE College Art Association held its third annual meeting at the University of Chicago, Dec. 29 and 30, 1913. The meeting was the most successful one that the Association has yet had. Some thirty members were in attendance, and the discussions were lively and interesting. The formal papers presented included:

The Practise of Sculpture among the Greeks, by Professor F. B. Tarbell, of the University of Chicago;

Fine Arts as a Requirement for the A. B. Degree, by Professor A. V. Churchill, of Smith College;

College Courses in Drawing and Painting, by Professor Arthur Pope, of Harvard University;

The Teaching of Art in the College, by Professor O. S. Tonks, of Vassar College.

A considerable part of two sessions was devoted to the discussion of a report submitted by the Committee on College Art Courses, which was appointed after the last meeting to suggest a general plan for courses in art in colleges and universities. The Committee recommended as fundamental (1) a course in drawing, including lectures and reading on the general principles of drawing and perspective; (2) a course in the elements of design; (3) a

course in the general history of art. These courses, it was suggested, should be required for students who propose to elect work in art as a "minor;" for a "major" election at least three courses of a more advanced character were recommended. These recommendations met with general approval, and it was voted that a copy of the report should be sent to each member of the Association, with a request for criticisms, and that in the light of these criticisms a further report should be made at the next meeting of the Association.

The Membership Committee reported an encouraging increase in the number of members.

At the business session it was voted that the Association should become a Chapter of the American Federation of Arts.

AMERICAN SILVER

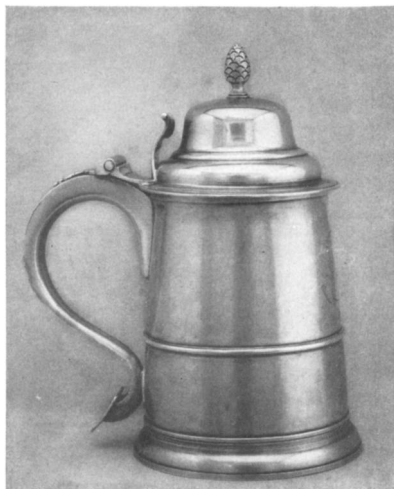
AMONG the loans of silver made by American silversmiths, recently received from Judge A. T. Clearwater, is a tankard by Paul Revere, (signed REVERE, in rectangle), which, so far as size alone goes, easily ranks as one of the most distinguished among the drinking vessels of its day. It is eleven inches in height, measuring to the top of the unusually high dome-surmounting pine-apple, the emblem of hospitality so favored by our early craftsmen, and six inches in diameter. It is inscribed S. E. B., the initials of the name of its original owner, Samuel E. Bradlee, of Dorchester, a distinguished citizen of Massachusetts, to whom the tankard was presented on his eightieth birthday, the grandfather of the architect of that name.

Another tankard, of even greater interest than that made by the hero of the midnight ride from Boston to Lexington, is one by Edward Winslow of Boston, who died in 1753 and to whose hand may be ascribed some of the most beautiful and accomplished work of our eighteenth century silversmiths. This tankard, while not so tall as the one by Revere, is even larger at the elaborately moulded and punched base, measuring $6\frac{1}{2}$ inches. The half-

dome lid is punched and chased with concentric bands, and on the flat top is the mask of a lion, hammered up from the under side; the thumb-piece is chiseled in the form of an eagle with spread wings; and the end of the handle bears the more conventional head of a cherub. The workmanship of the piece is unlike that of contemporary smiths in this country, and, while simple, is strongly characteristic of the designs found on other pieces by Winslow, who is known to have learned his trade in England, and who easily takes rank as the most accomplished silversmith of his day.

It is marked E. W. with a fleur-de-lys below, in a shaped shield, and bears the inscription, "Unto my trustie and tried friend J. E. D. 1694," though who was the giver, and who the receiver of this gift, we do not know.

Judge Clearwater's recently lent pieces include a teapot, sugar bowl, and tray, of graceful shapes, by Daniel Van Voorhis, a New York silversmith who worked about 1787; a mug by Reihard Van Dyke, another New York smith who had a shop in Hanover Square in 1750; and a chalice by John Moulinar, who was working in the same city in 1761.



TANKARD
BY PAUL REVERE